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AN EGYPTIAN HIPPOPOTAMUS
FIGURE

THE Museum has just received as a gift from Edward S. Harkness a blue-glazed figure of a hippopotamus which is a particularly fine example of a type found, in common with various other animal forms, among the funerary furnishings of tombs of the Middle Kingdom. The figure represents the animal as standing and measures 20 cm. in length and 11 cm. in height. It is of the material which is generally but inaccurately termed Egyptian faïence—a pottery base consisting of a fine white frit, covered with a thick vitreous glaze. The glaze is here a brilliant blue in color, which has become a greenish blue in places from the action of the heat in the firing. With the idea of representing the animal in his natural surroundings among the lowlands of the Nile, the figure is covered with a decoration in black line of lotus flowers, buds, and leaves. On a similar figure in the Cairo Museum the thought is carried still further and butterflies and birds are depicted flying among the reeds and flowers of the marshes.

The hippopotamus, like the crocodile, is no longer to be found in Egypt proper, but has now retired to the upper waters of the Nile in the Sudan and tropical Africa. In ancient times, however, they were present in the lower reaches of the river in considerable numbers, and among the favorite scenes of sport depicted on the walls of the tomb-chambers of the nobles and high dignitaries, the hippopotamus hunt figures prominently, particularly in the time of the Old Kingdom.

It is in the tombs of the Middle Kingdom that these scenes, covering many sides of the daily life and religious belief of the Egyptians, were supplemented by groups and series of figures, in the provision for the dead. By some power of magic they were to ensure in the future life the continuation of his earthly activities and pleasures. Many of these groups are sculptured in wood and painted, and represent a great variety of occupations. Excellent examples of these are to be seen in our Sixth Egyptian Room.

Less commonly in tombs of the same period are found figures of various types made of faïence, among them the representations of various animals, including hippopotami such as the present example, crocodiles, foxes, apes, and dogs. In the excavations conducted by the Museum's Egyptian Expedition on the cemeteries of the Middle Kingdom at Lisht a considerable number of these glazed animal figures have been found which are now on exhibition in the Eighth Egyptian Room.

The figure which has now been acquired by the Museum through the generosity of Mr. Harkness, was found, together with a similar figure of somewhat smaller size, in May, 1910, in the tomb of "The Steward, Senbi," at Meir, Upper Egypt, in excavations conducted by Saïd Bey Khashaba under the supervision of the Egyptian Government.¹ Among other objects found in the tomb at the same time, the Museum acquired in 1911 a wooden portrait statuette of Senbi and a Canopic-box, both inscribed with his name and titles, now exhibited in our Sixth Egyptian Room.² An inscribed alabaster head-rest,³ which belonged to a "Steward Senbi," was acquired the following year and is now shown in the same room. It may have come from this tomb also.

From evidence yielded by the excavations at Meir, we know that the son of a contemporary of Senbi lived during the reign of Amenemhêt II (1938-1903 B. C.). We may conclude, therefore, that Senbi lived about the middle of that century and that all the material from his tomb, including our newly acquired hippopotamus figure, may be dated very closely to 1950 B. C.

A. M. L.

RHYMING LEGENDS ON A BAVARIAN "FOOD BOTTLE"

THE "food-bottle," *per se*, is one of the most "intriguing" and interesting forms of pewter. Its very name one writes with

¹See Report by Ahmed Bey Kamal, in the *Annales du Service des Antiquités*, XI, p. 17.

²Accession Nos. 11.150.27 and 11.150.17 A respectively.

³Accession No. 12.182.19.

quotation marks—as a mere concession, a useful convention. No one certainly knows whether that was its office or not: or, if so, what manner of food was usually carried in it. And then—was it invariably of pewter? All one has ever seen certainly were—just as invariably as they were Swiss or German! With the surcease of pewter they seem to have vanished. In form of the simplest, their greatest variation being between cylindrical and hexagonal, their individual distinction necessarily lies in their finish and decoration. The one which forms the subject of these notes (the gift of Miss Mary Sinclair Burkhams) is not one of the largest size—hexagonal, its height, with handle erect, is but nine inches; its angular diameter only four and one-half. It is carefully finished throughout, with nicely moulded handle and engraved surface ornament of conventional scrolled finials and certain naïve designs of a religious character, with rhyming legends attached, which, taken together, seem to give a pleasant indication of the mind and feelings of the ordinary folk—rural or urban—of the time. It bears the Munich mark, and the date 1691.

Let us begin with this (dates cease to be dry-as-dust, arbitrary data when we use them as pegs on which to hang historical tapestries) and try to reconstruct the contemporary milieu of our little pewter canister. In Bavaria, land of its production, was reigning, entirely beloved by his generous and heroic people, Maximilian II (or Maximilian-Emanuel), hereditary Duke, Palatine of the Rhine, and Elector of the Holy Roman Empire. Gallant, but one of the most unfortunate of princes, his always seemed to be the losing side in his alliances and military undertakings. Having championed France in the War of the Spanish Succession, he was stripped by the victorious coalition of most of his dominions (his subjects giving proof of their love and loyalty by three successive insurrections against their new masters) and only received them back, through the insistent fidelity of France, by the Treaty of Rastadt, or Baden, in 1714. Here entered Munich amid the joyous acclamation of his devoted Bavarians on April 10, 1715.

In England in 1691 the Whig Revolution of 1688 was triumphant in the person of the cold-hearted Dutch Stadtholder, William of Orange. Luckless Ireland was prostrate and bleeding under the same domination, since the defeat of the royal cause at Aughrim and the Boyne. Reluctant Scotland, too, had passed under the same yoke with the fall of that Mirror of Chivalry and Loyalty—"Ultimus Scottorum"—John Graham of Claverhouse, Viscount Dundee, in the moment of victory, at Killiecrankie Pass; and her Royalists—some at any rate, *in terrorem* to the others—were to prove the tender mercies of the victor in the following year (1692) in the Massacre of Glencoe.

In New England overseas, this very year—1691—saw the outbreak of the long-festered witchcraft dementia at Salem Village (now Danvers Centre), Massachusetts, and the beginning of those hideous trials and executions which form so dark but characteristic a chapter in the history of the Puritan colony.

Bavaria, defeated, but unshakenly loyal; partitioned, but striving unconquerably for reintegration, was in happier case than these portions, at any rate, of the British dominions. And in her mountain villages and her fair and ancient cities the pious, sturdy, simple life of her peasants and burghers was flowing on unbroken, despite the mischances and harryings of war. And it is of this life—the true life of the people—*les menues gens*—with its cheerful laboriousness, heightened and idealized by simple loyalty and earliest Christian piety—that this little household vessel seems to me the epitome.

Taking the six panels in somewhat obvious sequence, I will set down briefly the subject and the rhyming legend which surmounts each, merely premising, on the authority of kindly helpful friends in the Museum¹ (for I have no facility in the German tongue myself) that the latter is not only an antiquated form, but also frequently misspelled; and also that in my rhyming versions I have not attempted to make fine

¹I am peculiarly indebted to Frau Korte, of the Museum staff, for indispensable help on this and similar occasions.

poetry (which again is not in my power), but as literally as I may to render the simplicity and piety of the originals—naturally very imperfectly.

1. The Holy Family (their enumeration below—JESUS, MARIA, JOSEPH) underneath two trees, beside a broken arch.

The legend:—

Trost reiche Patrona.
Lieb reiche Materona.
Jüngfrauliche begurden.
Mütterliche würden.
O geistliche Rosen.
Vor allen Religiösen.

(Rich Comforter and Patron!
Beloved and gracious Matron!
Pure Virgin still remaining,
While Mother's joy attaining!
O Mystic Rose—White Flower—
All true Religious' dower!)

2. A crowned and sceptred horseman, riding toward the group, supporting on his saddle-bow an ark-like coffer (the "Gold" of the Evangelist): below, his title—KÖNIG MELCHIOR. The legend:

Das opfer der trei Weisen.
Der herlichkeit zu pr(e)isen.
Den herren aller herren.
Ihn lieben und verehren.
Das aller welt erkennt.
Das schöne firmament.

(Their gifts Three Wise Kings bear,
His greatness to declare:
Lord of all Lords proclaim Him:
With love and reverence name Him:
The wide world owns His might—
The heavens, by day and night.)

3. Another horseman, like the first, but bearing a tall covered cup (the "Myrrh"): his title—KÖNIG WALTHAUSER (Balthasar).

The legend:—

Nim hin hochadlier Printz.
Von roten Golt die besten mintz.
Zu danck seint wir ankomen.
Präsent mit uns ge(no)men.
Ehr ist ja billüg(?) wertt.
Das man ihm verehrt.

(Prince loftiest of earth's kind,
With red gold thrice refined—
Thank-offering to Him due—
We've come His feet unto:
But far His worth excells
All this poor homage tells.)

4. A third horseman like the others, but carrying a long-stemmed incense-boat (the "Frankincense"). His title—KÖNIG CASPAR. The legend:—

Mit Reverentz.
Bitt umb (*sic*) licenz.
Ein schönes Present.
Wohl angewendt.
Aus liebes brunst.
Unnd nicht umsonst.

(With reverence pray,
Yet with freedom alway:
Fairer than gold
Is a will well-controlled:
Love counts not, but gives;
For in giving it lives.)

5. Saint George, in classic armor, spearing the Dragon—his name below him—S. GEORGIUS. The legend:—

Mein heltenmuth.
Hatt hie recht fug.
Gleich als ein Ritter.
Im Ungewütter.
Das ist mein lohn.
Des himmels Cron.

(My prowess finds here
Its rightful sphere;
As becomes belted Knight,
In the fierce storm I fight:
My crown and reward
In high Heaven are stored.)

6. A crucifix of the Dying Christ, inclosed (all but the title) by a low-gabled frame, which it seems to support; and directly at its foot, Our Lady crowned, aureoled with stars, and with a sword piercing Her Heart; the legend (which I confess I find myself unable to paraphrase adequately):—

Der göttlich mund
In tott verwund.

Around the screw-cap lid runs yet another, more easily rendered:—

O reicher flus.
O reicher guss.
Sucht himmlische Gutter.
Ihr irtische gemuter.

(O flood of rich gleam!
O rich-flowing stream!
Seek Heaven to gain
Ye of base earthly strain!)

There are also, somewhat rudely engraved, on the Balthasar panel, the initials W. S.; but who owned it—whether ordinary secular folk or “Religious” (*Religiosen*): and what actual or symbolic “rich stream” once poured from it, I am unable to conjecture.

R. T. N.

VASES FROM SOUTH ITALY

ONE of the most remarkable phenomena in the history of Greek vases is the absorption of the market of the world by Athenian ware. In the seventh and early sixth centuries there were flourishing ceramic centers all over Greece and her colonies, and each of these produced its own individual pottery. By the second half of the sixth century local fabrics in the different parts of the Greek world gradually diminished and Athenian ware took their place. This wide distribution of the products of one community over an area which included Greece proper, the Aegean Islands, Asia Minor, Egypt, and above all, Italy and Sicily, is eloquent testimony to the powerful commerce and artistic importance of the city of Athens. Athens kept this monopoly as long as her political greatness and her sea power lasted. After her defeat in the Peloponnesian war, which resulted in the breakdown of her empire and her reduction to a second-class power, her commerce fell to pieces. Henceforth most of the countries which had largely depended on Athens for their vases had to produce their own wares. How did they succeed in this task, and what sort of vases did they produce? Did they revert to the local fabrics which had to some

extent, of course, continued side by side with foreign imports, or did they try to copy the Athenian wares to which they had become accustomed? Much has yet to be done in the way of excavation and investigation before our picture is complete; but in the case of South Italy we have enough material at hand to reconstruct in a general way what happened. In this reconstruction we are entirely dependent on the products of excavations, but fortunately these speak a clear language. Three vases



FIG. 1. LOCAL ITALIAN FABRIC SHOWING GREEK INFLUENCE, V CENTURY B.C.

recently acquired by the Museum may be regarded as typical examples of three distinct phases in this local production; and in this discussion we shall include a fourth, an unpublished vase in the Moore Collection (Gallery H 19), which will help to complete our story.

In the great colonizing period of Greek history, the seventh century B.C., many Greek cities had been founded all over Southern Italy and Sicily. They grew into important states, and exercised a powerful Hellenizing influence over the whole country. But besides these Greek colonists, there was naturally a large native population, about whom we do not hear so frequently, because its achievements in history have been less significant. These tribes are known as Messapians, Iapygians,